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RELIGIONSPHILOSOPHIE. Unter Mitwirkung des Verfassers aus dem Dänischen übersetzt von F. Bendixen. Von *Dr. Harald Höffding*. Leipzig: O. R. Reisland, 1901.

Dr. Harald Höffding, in his *Philosophy of Religion*, claims that all positive religions are untenable, but that the nucleus of religion is worthy as well as capable of preservation. Such is the fundamental idea of a voluminous work elaborated with the now fashionable method of the theorem of the conservation of values: "Satz von der Erhaltung der Werte." Dr. Höffding is well known to our readers as the ethicist of Copenhagen, and his books are distinguished by keen thought and a radical tendency. We would, however, criticise his expression as contradictory; if the positive religions are untenable, we should think their nucleus would be untenable too. If their nucleus is untenable, then there are positive features in the religions which would remain untenable. The difference here is a difference of expression. Dr. Höffding calls the positive element in religions the dogmas which have to be taken on credit, even though they are contradictory to science. To him a religion which is based on ideas which are not in conflict with science seems to be a negative religion; he adopts the word *positive* as used not by Comte but by dogmatists of the Churches, and we think the term would better have been avoided in this connection. What he wished to say might be better expressed thus: That though the dogmatic form of the several religions must be considered untenable, the underlying idea is capable and worthy of preservation; and this underlying idea would be that element of religion which would stand the test in the furnace of scientific criticism.

P. C.

DER STREIT DER PSYCHOLOGISTEN UND FORMALISTEN IN DER MODERNEN LOGIK. Von *Dr. Melchior Palágyi*. Leipzig: Verlag von Wilhelm Engelmann. 1902. Pages, 93.

Whether one agrees or disagrees with the author's conclusions, the survey which Dr. Palágyi has given us of the discussions now being carried on between the psychological and the formalist or mathematical parties in modern logic will be suggestive reading. The author claims that the preponderating interest which was until recently taken in experimental and psychological research is waning, and that the foremost thinkers of to-day are turning their attention with increased zeal-ousness to the questions of logic and epistemology. The pendulum has reached its point of highest psychological elevation, and has at last begun its movement toward the other side. And gratifying as this tendency of the intellectual movement may in some aspects be, it is yet, the author thinks, attended with danger. The "psychological peril," he says, has been replaced by the "formalistic peril"; and it is his mission, therefore, to restore equilibrium.

Dr. Palágyi's discussions are conducted in connection with animadversions on Husserl's *Logical Investigations*, which to him are symptomatic of the present conflict between psychologism and formalism. His criticisms are in one special

aspect also of value in calling attention to the important labors of Bolzano (1781-1848) whom the author regards as the legitimate founder of modern formalism. In a concluding chapter, Dr. Palágyi discusses his own position with regard to the relations obtaining between psychology and logic.

CONTRIBUTIONS TO A PSYCHOLOGICAL THEORY OF MUSIC. By *Max Meyer, Ph.D.*, Professor of Experimental Psychology. Published by the University of Missouri. 1901. Pages, 80. Price, 75 cents.

There appears to be considerable competition between the American universities in the publication of series of original studies in the various departments of research, and during the past year the University of Missouri has also joined the ranks of the publishers of original theses. The present series is edited by Dr. Frank Thilly, Professor of Philosophy, and the first work is the present study of a *Psychological Theory of Music*, by Dr. Max Meyer, Professor of Psychology. Dr. Meyer contends that musical theory, if it is to be at all scientific, must be psychological; it is a department of æsthetics, and neither the physicists nor the physiologists can prove by physical or physiological laws why we must enjoy certain combinations of tones. The physical and the physiological concepts have their proper functions, but the æsthetic significance of music can consist only in their relation to psychological concepts. Furthermore, the author contends that the most important group of musical facts is the one referred to by the scientific term "melody"; there may be music without rhythm (note that of the Oriental peoples), there may be music without harmony; but there can be no music without melody. This, therefore, must constitute the starting-point of the psychologists' investigations. The fundamental error in musical theory, according to the author, is that the basis of all music is the so-called diatonic scale. It is this view, he believes, that has prevented the development of a scientific theory of music.

LE BASI NATURALI DELLA POLITICA E DEL DIRITTO. By *Avv. Arturo Bruchi*. Piti-gliano: Premiato Stabilimento Tipografico Osvaldo Paggi. 1902. Pages, 114. Price, L. 1.50.

In this little brochure, Signor Bruchi has concisely discussed the natural foundations of politics and law. Whatever may be the value of the author's conclusions, he is himself personally certainly not lacking in a species of grim humor. With a sort of premonition of the fate of his work, he dedicates it to his "Four Readers." He remarks that whoever cares to read it should do so, not with the desire to be diverted, but with the purpose of thinking profoundly. He begs whosoever may have the hardihood to attack his little work not to begin at the end and read backward to the beginning, after the fashion of the Chinese, but to begin with the first letter of the first paragraph and to pursue his penitential task to the bitter end. Believing that these conditions will be too exacting for the great majority of modern readers, he has placed the mathematical limit of his reading public at the